

MICHAEL MORPURGO'S
**PRIVATE
PEACEFUL**

ADAPTED BY SIMON READE



Supported using public funding by
**ARTS COUNCIL
ENGLAND**



Nottingham
City Council

Introduction

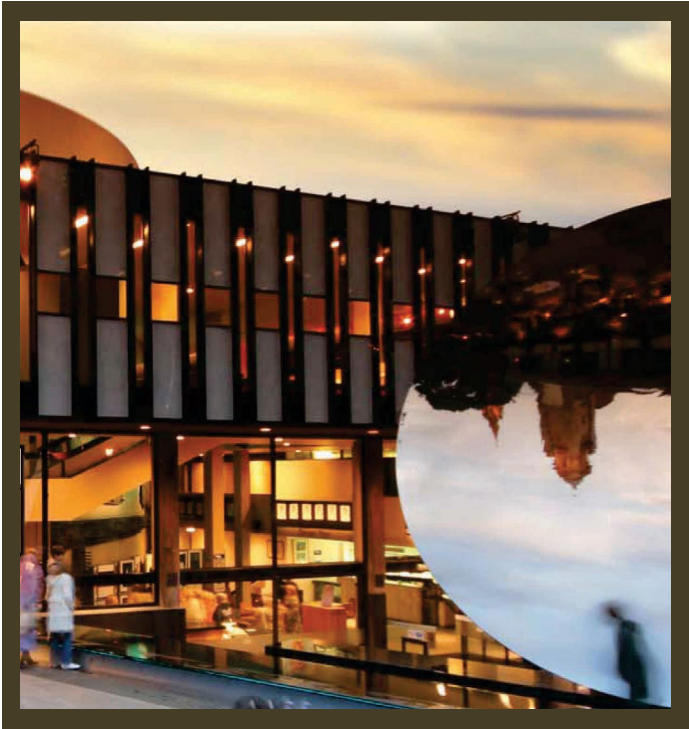


Photo: Drew Baumohl

We create theatre that's bold, thrilling and proudly made in Nottingham.

Awarded Regional Theatre of the Year 2019 by The Stage, Nottingham Playhouse is one of the country's leading producing theatres and creates a range of productions throughout the year, from timeless classics to innovative family shows and adventurous new commissions.

We want our theatre to be a space where everyone feels they belong, and we use our stage to tell diverse stories that reflect our city. Our wide-reaching participation programmes create life-changing experiences for our community and we also support the next generation of theatre-makers in the East Midlands through our extensive Amplify programme.

Nottingham Playhouse is also a registered charity (no. 1109342). All of the funds we raise help to ensure we're reaching as many people as possible to give them new opportunities and create lasting memories.

Co-Producer - Jonathan Church Theatre Productions

At JCTP we produce plays and musicals in the West End, on tour in the UK and internationally. Forthcoming and recent productions include: *Singin' In The Rain* (Sadler's Wells, Tokyo, UK Tour, Toronto); *Wendy and Peter Pan* (Orchard Hall, Tokyo, Leeds Playhouse); *Blithe Spirit* (UK Tour, Duke of York's); *David Suchet, Poirot And More A Retrospective* (UK Tour, West End); *Two Cigarettes In The Dark* (UK Tour); *Pressure* (UK Tour, Ambassadors, Toronto); *Private Peaceful* (UK Tour); *A Monster Calls* (UK Tour, Washington); *South Pacific* (Manchester Opera House, Sadler's Wells, UK Tour); *The Price* (Bath Theatre Royal, Wyndham's); *The Life I Lead* (UK Tour, Wyndham's); *Misty* (Trafalgar Studios); *Vulcan VII* (UK Tour); *Frozen* (Theatre Royal Haymarket); *Loves Labours Lost* and *Much Ado About Nothing* (Chichester, Manchester, Theatre Royal Haymarket); *This House* (Garrick Theatre, UK Tour), *The Dresser* (UK Tour, Duke of York's). General Management projects include *Lion The Witch and the Wardrobe* (UK Tour), *Strictly Ballroom the Musical* (Toronto) and *North By North West* (Toronto).

JCTP JONATHAN CHURCH
theatre productions

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Cast and Creatives

Cast

Daniel Boyd

Charlie + as cast

John Dougall

Father / Colonel / Chaplain / Sgt Major / Hanley / Wilkes + as cast

Robert Ewens

Big Joe + as cast

Tom Kanji

Munnings / Doctor / Grandma Wolf / Pilot / Vicar / Buckland / Pete + as cast

Emma Manton

Miss McAllister / Jimmy Parsons / Hazel / Molly's Mother / Orderly / German Prisoner + as cast

Daniel Rainford

Thomas "Tommo" Peaceful

Liyah Summers

Molly / Anna + as cast

Abigail Hood

Understudy

Creatives

Michael Morpurgo

Author

Simon Reade

Writer

Elle While

Director

Imogen Beech

Associate Director

Lucy Sierra

Designer

Matt Hoskins

Lighting Designer

Dan Balfour

Sound Designer

Neil Bettles

Movement Director

Jonathon Holby

Fight Director

Frank Moon

Composer

Ginny Schiller CDG

Casting Director

**NOTTINGHAM
PLAYHOUSE**

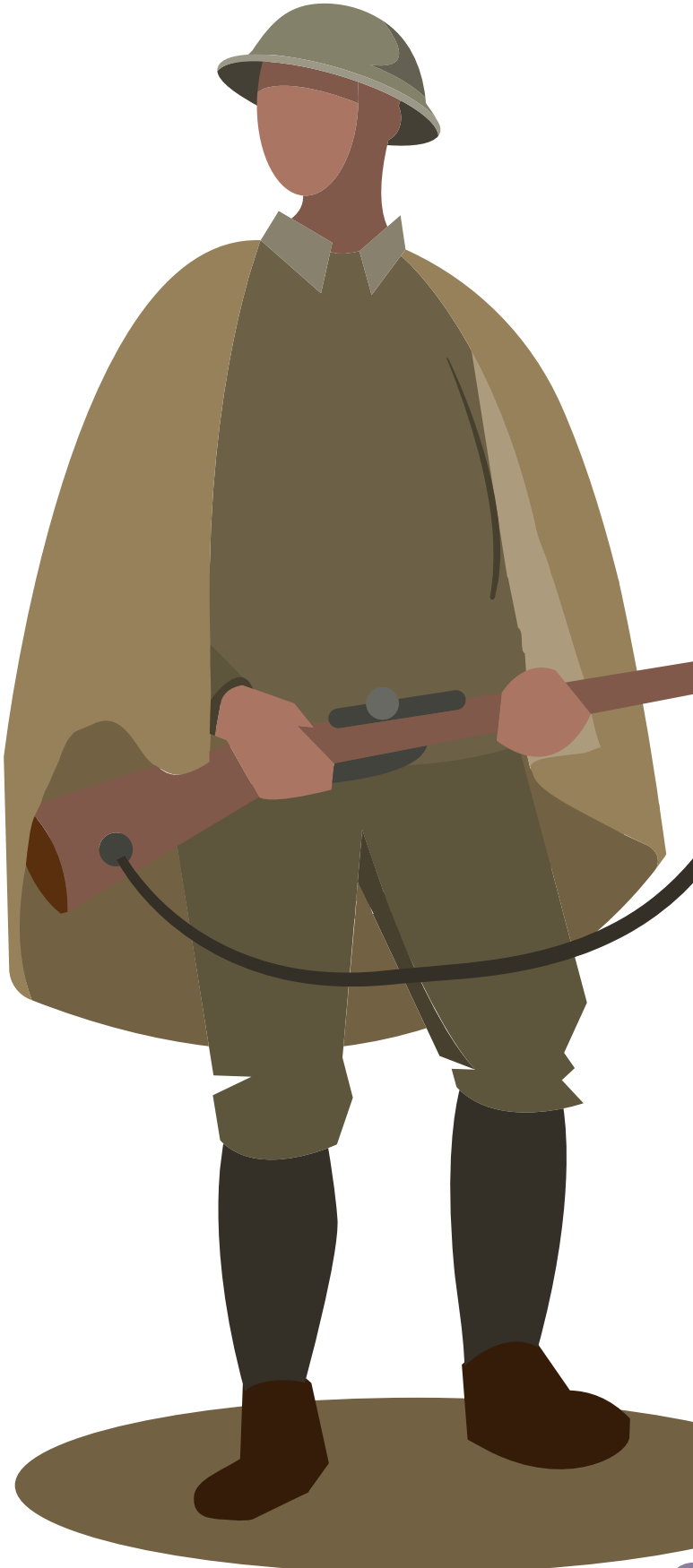
Private Peaceful

The Peaceful brothers, Tommo and Charlie, have a tough rural childhood facing the death of their father, financial hardship and a cruel landlord.

Their fierce loyalty to each other pulls them through, until one day they both fall for the same girl. And then the Great War comes.

We join 18 year old Private Tommo Peaceful in the trenches as he tells us a story of courage, devotion and sibling rivalry on what may be his last night on earth.

Private Peaceful was shortlisted for the Carnegie Medal, won the Red House Children's Book Award and won the Blue Peter Book Award. Acknowledged by Michael Morpurgo (*War Horse*, *The Butterfly Lion*) as his favourite work, this professional premiere is a new ensemble-version by Simon Reade. It tells the story of a country lad fighting a war he doesn't understand for people he cannot respect.



About the author

The author, Michael Morpurgo, has written over 120 books, including *War Horse* and *The Butterfly Lion*. *Private Peaceful* was his 100th book, having been published in 2003, the same year that he became Children's Laureate (which means he was recognised as important in encouraging children to read). Morpurgo was inspired to write the novel in order to tell the stories of the soldiers who had been court-martialled and shot for cowardice during the Great War. The story takes us through the emotional extremes of love, loss, courage, and going through adolescence while fighting on the battlefield.



Character breakdown

Thomas 'Tommo' Peaceful – Tommo is the central character of the play. He is a boy who grew up in Devon with his two older brothers and his mother, who raised her children largely alone after their father died when Tommo was young. The play follows Tommo as he reminisces over his childhood as a soldier in his late teens at an army camp in France during WW1.

Charlie Peaceful – Charlie is Tommo's older brother and has spent his life protecting others, especially his little brother. While he's still a boy, he leaves school to work for the Colonel

to support his family and help keep their house. While Tommo is more cautious, Charlie is adventurous and courageous, which often leads him into difficult situations.

Hazel Peaceful – The mother of three sons, Hazel Peaceful is a nurturing woman who is devoted to her children. After her husband's death she is left to care for the family alone, but is forced to leave them to work so that they can stay in their home.

Molly – Molly is a young girl from Charlie and Tommo's school. The three grow up together,

with Molly joining in on all the boys' games. She is loved by both boys, but her romance with Charlie leads to her being thrown out of her parent's home. She's adventurous, like Charlie, but is also caring and looks after both Charlie and Tommo.

Anna – While fighting in France, Tommo meets Anna. She is a sixteen year old girl, working at a pub where Tommo drinks. The two share a romance, but an exploding shell makes Anna another tragedy of the war.

Big Joe – Joe, the eldest Peaceful son, caught

meningitis as a child that affected his mental development. This means that Joe didn't go to school with Tommo and Charlie, and kept the sweet, emotional and innocent disposition of a child.

Grandma Wolf – Despite the boys' nickname for her, Grandma Wolf is actually the Peaceful brothers' great aunt. She comes to look after the children when Mrs Peaceful has to work for the Colonel. Unfortunately, Grandma Wolf is not a caring person and she bullies and punishes the children, being especially cruel to the vulnerable Big Joe.

Interview with the director, Elle While

What made you want to direct *Private Peaceful*?

I love stories that cut to the heart of the human condition. This story does exactly that. It's a story about war in its wider context but really about love and loyalty. And that's what makes us want to go to the theatre – to learn about the human condition. I also think this adaptation provides you, as a creative person, with so much breadth. We've got an amazing creative team on the project and that's one of the most joyful things about directing, I think. When you're all in the room and you're all working out together how to bring the story to life. And I think there's a lot of imaginative space in the adaptation, so that's really thrilling in itself as well.

What are the challenges of directing such a well-known book?

I remember when I was a kid, when you had a favourite book, imagination is totally endless. And I know from meeting lots of actors in their twenties that this book is lots of people's favourite book. So you have to create something that is going to satisfy all of these people's imaginations. I think that's the pressure. Because in your head, there are no limits to what you're seeing and feeling and hearing. One of the challenges is that lots of people will come with a world around Tommo and all of the characters that we meet in their head already and it's how we take that love and passion for the story and let it grow.

What can audiences expect from this adaptation?

I think they can expect a real joy in the magic of live theatre. We talked about that a lot interestingly before the pandemic and now it feels even more important that we're able to celebrate that. We've been watching things on our computer screens for so long now that to have that visceral, live style of storytelling, where we're not giving you entire kitchens, we're not giving you entire frontlines, we're giving you elements and a lot of physical storytelling so that the world comes to life. I think that's really singularly theatrical – I don't think you get that in any other medium.

I think they can also expect a really powerful and moving story that gets them thinking about what's important in life and a rollercoaster of joy and loss and grief and love. And brilliant, brilliant performances and beautiful music and the whole shebang really.

What are you most excited about in this production?

There's lots of things I'm most excited about. I'm so excited to have the opportunity to come back together with the artists that I was working with on the day that theatres got shut down. I'm really excited to have the opportunity to go back to a project and not only rediscover it, but really build on where we were. That's a gift in a sense.

I'm really excited to create and work on a piece of theatre that is so all consuming in the way that it tells a story. Its text, its sound, its movement, its colour, its light – every sense is going to be absorbed and consumed by the story hopefully.





Photo: Helen Murray

Elle White

Did the pandemic affect how you came back to the production after the break?

I think we came back to it different, but I don't know how much of that is the Covid effect, but I think it was the luxury of having time. Once you've started rehearsals, you're just going and you don't have reflection time, you're just doing, doing, doing. To have stepped away, there are some things, that I'm like well obviously we're not going to do that or that doesn't feel right.

So, I think there is going to be a lot different, but I also think that what feels quite profound – which felt profound before the pandemic, but feels even more profound now – is the idea of being separated from your loved ones, losing loved ones, living through trauma. We were such a privileged few generations, where we never had to live through or experience anything that was truly world-shaking. And we now have all lived through this world-shaking period. I think we always looked back retrospectively at the world wars for a time when that had happened in the West, and now we know it. Lots of people know what it's like to not see a loved one for two years or to lose a loved one and to lose a loved one when you can't even say goodbye. Those tragedies that felt so far away, now feel much more on the doorstep.



History

The First World War (referred to as The Great War before the Second World War started) began 1914 and ended in 1918.

WWI - Five Facts:

01

Tensions were already high within Europe, however, after Franz Ferdinand (heir presumptive, meaning he would be next in line to the Austro-Hungarian throne if no children were born) was murdered by Serbian Nationalist Gavrilo Princip; the tensions between the countries finally hit breaking point with Russia siding with Serbia, Austria-Hungary were supported by Germany who invaded France, leading to Britain becoming involved - meaning war was declared by over 30 nations.

02

Hence creating the two sides, the Allies (including Britain, France, Italy, Russia, Serbia and the United States) and the Opposition (Austria-Hungary, Bulgaria, Germany and the Ottoman Empire), who formed together to create the Central Powers.

03

More than 65 million men volunteered or were conscripted as soldiers in huge armies. Millions of civilians worked in industry, agriculture and other jobs to fill in for the men who were fighting, in an effort to help.

04

Airplanes were invented in 1903, just 11 years before the First World War. The use of aircraft in wartime left both soldiers and civilians vulnerable to attacks from above.

05

The loss of the soldiers and civilians during the 4 years of the Great War led to people wanting to commemorate those they had lost - hence we still hold a 2-minute silence at 11am every 11th November.



Did you know?

01

An explosion in a French battlefield was heard 140 miles away in England, even the Prime Minister of the time, David Lloyd George, could hear it! The explosion was caused by a group of miners who detonated over 900,000lbs of explosives, which destroyed the German front line.



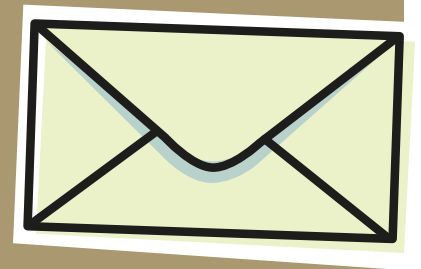
02

Journalists were banned from reporting from the frontline as the War Office thought this would help the other side. If a journalist was caught, they were given the death penalty. However, some journalists thought it was so important to report on the horrors of the war, they risked their lives to do so.



03

It only took two days for letters to be delivered from Britain to France, a special sorting office was created in Regent's Park, London for letters and parcels to be sent to the trenches. By the end of the war over 2 billion letters and 114 million parcels had been delivered.



04

There were over 250,000 underage soldiers, the youngest being a 12-year-old boy named Sidney Lewis – many of these boys lied about their ages so that they could join the fight. Some did it because of their love for their country, while others did it to escape their home lives.



05

On Christmas Day 1914, some of the English and German soldiers came together in no man's land to play a game of impromptu football. In 1983, Paul McCartney released the music video, Pipes of Peace that was inspired by these events.



Activities

Research Task:

- 01** Do you know anyone who was involved in the First World War? It could be a family member, friend, or just somebody you've heard about!
- 02** How did they help the war effort?
- 03** Were they on the Frontline? Homefront? Shop-Keeper? Nurse? You might discover something you never knew...

Discussion Task:

Earlier, we found out that the youngest soldier was 12-year-old Sidney Lewis. Here are some ideas to discuss with your class, friends or family

- 01** Why were young people, like Tommo, keen to join the war?
- 02** Why were they allowed to?
- 03** When did most underage boys join up?

Song Task - Oranges and Lemons:

The song Oranges and Lemons is sung during Private Peaceful, try having a go with the modern version and if you're up to the challenge, try the original!

This song is meant to be sung to Church bells ringing, play some on your phone and see if you can find the tune.

Oranges and Lemons - Modern Version

Oranges and lemons,
Say the bells of St. Clement's.
You owe me five farthings,
Say the bells of St. Martin's.
When will you pay me?
Say the bells of Old Bailey.
When I grow rich,
Say the bells of Shoreditch.
When will that be?
Say the bells of Stepney.
I do not know,
Says the great bell of Bow.
Here comes a candle to light you to bed,
And here comes a chopper to chop off your head!

Oranges and Lemons - Original Lyrics

Two Sticks and Apple,
Ring ye Bells at Whitechapple,

Old Father Bald Pate,
Ring ye Bells Aldgate,
Maids in White Aprons,
Ring ye Bells a St. Catherines,
Oranges and Lemmons,
Ring ye bells at St. Clemens,
When will you pay me,
Ring ye Bells at ye Old Bailey,
When I am Rich,
Ring ye Bells at Fleetditch,
When will that be,
Ring ye Bells at Stepney,
When I am Old,
Ring ye Bells at Pauls

Writing/Performing Task:

During the play, Tommo encounters a Sergeant Major who is giving a recruitment speech to gather more men to join the army. Imagine you are a recruitment officer for the British Army, create your own speech to gather potential volunteers – how would you make it persuasive?



Extension: Perform your speech in front of others and see how many will join you. Can you utilise your vocal tones and physicality to appear more persuasive?

Improvisation Game/Problem Solving (groups of 3-6):

A member of your regiment has been injured! Help them across No Man's Land to the field hospital any way you can. What's the quickest way? What's the safest way? What resources do you have to do this?



War of the Words – Quiz:

Guess what these words used during the First World War mean (answers below)

- 01 Tommy
- 02 Egg
- 03 Fleabag
- 04 Hitchy-Koo
- 05 Iddy Umpty

- 06 Blimp/Sausage
- 07 Crump-Hole
- 08 Daisy-Cutter
- 09 Flap
- 10 No Man's Land

- 11 Whizz-Bang
- 12 Copping a Packet
- 13 In the Pink
- 14 Over the Top
- 15 Bumf

Answers:

1. A soldier in the British Army 2. Hand Grenade 3. Sleeping Bag 4. Itchy from louse-bites 5. Signaller – Iddy and Umpty referred to dots and dashes in Morse Code 6. Airship 7. A crater left behind by an explosive shell 8. Artillery shell that exploded when they hit the ground 9. To be worried 10. The space between opposing trenches 11. Shells fired by high-velocity guns also used for official postcards that were written quickly 12. A term to avoid saying "killed" 13. In good health 14. Leaving the trenches to fight on the battlefield, unlikely to survive – It now has a different meaning, to make a remark that is excessive or unnecessary 15. Short for "bum-fodder", unnecessary paperwork that is only good for using as toilet roll



Photographed in the Imperial War Museum, London

Maconochie Soup Recipe

Maconochie was a canned soup which was widely-disliked, however due to rationing and food shortages within the trenches, it was often eaten by soldiers. One soldier once said, "Warmed in the tin, Maconochie was edible; cold it was a man-killer."

Usually best prepared within a trench however your kitchen will do just fine.

What you'll need:

- 340g beef or one can of corned beef
- 140g waxy potatoes
- 30g beans, cooked
(white beans - cannellini will do)
- 30g carrots
- 30g onions
- 1tbsp fat (such as lard) or vegetable oil
- 1tbsp flour
- 60ml water or beef stock
- Pinch of Salt

What to do:

1. Start by cutting the beef into small chunks.
2. Thinly slice the carrots, onions and potatoes.
3. Steam (or boil) beef, carrots, onions and potatoes until tender.
4. Heat up the fat or vegetable oil in a pan.
5. Add the cooked beef and vegetable mix on a medium heat.
6. Using the water or beef stock and flour, make a batter.
7. Add this batter to the stew.
8. Cook until the stew has thickened.
9. Apply salt as the finishing touch.
10. Enjoy an authentic trench dinner.

Link for this recipe can be found here – <https://www.military-history.org/feature/war-culture-trench-food.htm>

Wordsearch

B	S	H	G	Q	R	H	F	X	U	L	F	V	Q	Z	I
A	H	M	E	J	P	M	M	W	Y	C	L	E	V	M	A
L	E	M	O	N	S	D	R	T	U	B	G	K	L	S	D
N	L	R	R	P	O	E	C	O	D	O	P	Y	G	C	Q
A	T	U	G	O	L	M	C	M	O	R	P	U	R	G	O
C	E	B	E	U	D	M	O	M	I	A	V	N	O	K	L
E	R	C	V	B	I	G	J	O	E	R	L	U	D	E	A
D	A	Z	C	K	E	N	E	I	L	D	T	L	H	E	W
Q	N	A	Y	T	R	E	N	C	H	E	S	A	W	L	L
M	T	S	T	D	O	K	S	H	I	I	E	G	M	I	L
W	G	A	I	N	T	S	M	C	H	A	R	L	I	E	N
S	B	C	O	E	S	H	P	W	N	R	G	U	B	Y	B
C	W	R	K	S	O	W	B	H	G	B	E	P	A	E	L
P	N	L	S	R	M	O	L	L	Y	E	A	N	I	W	P
K	J	P	W	I	M	A	T	G	T	P	N	P	C	K	S
X	V	C	U	R	E	G	I	M	E	N	T	H	E	D	W
E	B	R	L	C	I	A	H	U	O	B	H	I	O	R	O
J	M	T	H	E	G	R	E	A	T	W	A	R	O	F	D
A	E	W	M	S	P	J	O	R	N	Y	N	T	S	E	R
C	I	D	H	A	B	F	R	O	S	F	L	T	E	C	T
R	D	E	L	B	R	I	G	A	D	I	E	R	W	R	E
H	X	G	W	Y	G	A	B	R	C	N	Y	O	S	T	N

BIG JOE
BRIGADIER
CHARLIE
GEORGE V
LEMONS

MOLLY
MORPURGO
REGIMENT
SERGEANT HANLEY
SHELTER

SOLDIER
SOMME
THE GREAT WAR
TOMMO
TRENCHES

Answers on page 16

Job Roles in Making Theatre

You may have heard the phrase 'get a proper job' in relation to working in theatre. But this is very out of date. There are many job roles with good salaries in theatre and culture. Nottingham Playhouse has over 100 permanent staff! Here are just a few...

Actor

Actors bring characters to life on stage with their performances, using speech, movement and expression to act a script or improvise their roles.

Administration

Administrators deal with customers, run offices, and take care of the day-to-day running of the business.

Agent

Agents are often the first point of contact for anyone looking to hire actors. Few actors work without the support of an agent. Agents can also supply artists for corporate and private events. Their clients may include actors, singers, dancers or supporting artists.

Artistic Director

The artistic director makes sure their theatre is putting on the kind of shows that fit with the artistic aims of the organisation.

Arts Journalist

Every show hopes for good reviews. Journalists get the word out about the show to the public. They make sure people know what shows are on offer and what is happening in the world of theatre.

Backstage Crew

Building sets, helping create props and operating equipment, the backstage crew support the designers and performers with the running of the show.

Box Office Staff

Box office staff work in cinemas, theatres and concert halls. They are responsible for taking bookings and payments for tickets. Box office staff also arrange for group visits and discounts. They may also advise on seating for people with disabilities or special needs.

Carpenter

Carpenters and joiners in the theatre and dance sector and crafts sector work with wood. They work in theatres or in workshops. In the theatre and dance sector, they specifically make, fit or repair scenery and props that are part of a play or show.

Choreographer

Choreographers create routines and movement sequences for singers and musicians to perform.

Costume Designer

The costume designer is responsible for designing all the costumes to be worn in a production. This can involve a mix of designing from scratch, and sourcing existing items of clothing.

Dance Teacher

Dance teachers educate and instruct on different forms of dance. They work with individuals and groups of all ages and abilities to help them learn dance practices.

Dancer

Dance is a term for describing ways of using the body to tell stories, interpret music and express emotion. Some dance forms require an intense training starting from an early age; others can be learned later.

Dialect Coach

Dialect coaches or voice coaches work with actors to develop and improve their vocal technique, and help them adopt convincing character accents.

Director

Theatre directors take responsibility for the overall creative production of plays.

Dramaturg

A dramaturg is a theatre practitioner who focuses on how to convey the particular message the director wants to highlight.

Events Staff

Events staff work with centre and gallery and theatre managers to deliver an event. They manage, organise and oversee the running of a venue or function. They are responsible for coordinating all the arrangements such as room bookings, catering and special effects or promotional items.

Finance Staff

Finance staff officers in the performing and visual arts sectors provide administrative support to organisations.

Front-of-House Staff

The 'front-of-house' of a theatre refers to all areas accessed by the public, including the auditorium. Front-of-house staff look after the public to make sure their visit is safe and enjoyable.

Hair, Makeup and Wigs

People that work in hair, makeup and wigs for the theatre and dance sector help to style performers. The style of makeup needed depends on the type of production. The hair, makeup and wigs may be contemporary and straightforward or require more creative approaches. Performers may need to appear as from a different nationality or from a different historical period. The makeup artist will also need to dress wigs and attach them correctly to the actor or performer.

Lighting Designer

Lighting designers work to ensure effective lighting for a commercial property. They aim to enhance a building's environment through lighting.

Lighting Technicians

Lighting technicians are vital to theatre. Their work may involve design, operating lighting rigs, and looking after equipment.

Marketing Officer

Marketing is about understanding what a customer wants and promoting this product, event or service. It is also making sure the public is talking about a brand, which for the arts sector could be a theatre, museum, art gallery or community arts project.

Participation and Education Staff

Arts education staff in the creative industries support teachers and development workers in cultural venues. They work in art centres, galleries, theatres and other venues to provide an educational experience. They may work with individual children or visitors, small groups or a whole class.

Playwright

The playwright or dramatist is the author of a production, the writer or adapter of the original play. Often they work alone, but sometimes they also collaborate with a director and the cast.

Producer (Live Events)

Producers of live events are responsible for running successful live spectacles. The producer works on live shows and events in the music industry such as concerts and music festivals. They must coordinate technical staff and performers to ensure everything runs smoothly. They have to have high-quality acts and performers for a successful event. Live events may be one-offs or regular annual events. They can be held in indoor and outdoor music venues of all sizes.

Props Manager

A props manager supervises the building, making and buying of the props needed for a production.

Puppeteer

Puppeteers animate and manipulate puppets as part of a theatre, television or film production. Puppetry is a performing art used to entertain adults or children.

Sound Designer

Sound design can involve making sure the mix of sounds is correct at a live event, designing the sound effects on a mobile phone, and many other things.

Sound Engineer

Sound engineers work in the theatre and dance sector to handle all aspects of a production's sound. They ensure that speech, music and sound effects can be heard to the best effect in a theatre production.

Sound Technician

Sound technicians ensure that the best sound possible is available in a variety of venues for performances. They prepare, operate and maintain technical equipment to amplify, enhance, mix or reproduce sound. They work in recording studios, films, radio and television programmes (on set or location) and live performances, including theatre, music and dance.

Special Effects

Special effects and pyrotechnics staff are responsible for special effects and pyrotechnics required as part of a production. In some shows, for example using magic, special effects may be an integral part of an act.

Stage Designer

Stage designers are responsible for designing stage settings for productions. This can range from single-scene dramas to complex scenery and scene changes required by major productions.

Stage Manager

Stage managers coordinate all aspects of a theatre production or event, including actors, technical staff, props, scenery and costumes. They make sure technicians and performers alike are in the right place at the right time and ready to meet their cues.

Stagehand

Stagehands in performing arts are the behind-scenes support staff for a production. They carry out a wide variety of jobs backstage to ensure a production is successful.

Technical Manager

A technical manager in the theatre and dance sector coordinates a production's technical staff. This could include the set-making staff, lighting staff and props-making staff.

Wardrobe Assistant

Wardrobe assistants work to provide support with costumes and accessories. Performances like plays and musicals rely on a strong wardrobe team to make the production look credible.

A glimpse into participation

A chat with Adam Collins,
Participation Project Coordinator

Tell us about your role as a Participation Project Coordinator.

I work in Nottingham Playhouse's Participation Department, and we run over 30 programmes to bring drama to the community. I coordinate the work we do with schools, which includes the provision for our five 'Primary Partner' schools who we are partnered with to integrate drama at all levels of the primary school curriculum.

How does your work interact with the shows being put on at Nottingham Playhouse?

As part of our 'Primary Partners' programme, I arrange backstage tours and show tickets for our partner schools so that their students can come and see live theatre at Nottingham Playhouse. The practitioners I send into schools often deliver workshops on the themes of our shows, especially with texts such as 'Private Peaceful' which are taught in schools.

What do you enjoy most about working in theatre?

I enjoy how theatre brings people from all walks of life together, and I enjoy seeing our participants develop confidence and self-advocacy through theatre and performance.



Adam Collins - Participation Project Coordinator

Wordsearch Answers

See Page 12

BIG JOE

BRIGADIER

CHARLIE

GEORGE V

LEMONS

MOLLY

MORPURGO

REGIMENT

SERGEANT HANLEY

SHELTER

SOLDIER

SOMME

THE GREAT WAR

TOMMO

TRENCHES

B	S	H	G	Q	R	H	F	X	U	L	F	V	Q	Z	I
A	H	M	E	J	P	M	M	W	Y	C	L	E	V	M	A
L	E	M	O	N	S	D	R	T	U	B	G	K	L	S	D
N	L	R	R	P	O	E	C	O	D	O	P	Y	G	C	Q
A	T	U	G	O	L	M	C	M	O	R	P	U	R	G	O
C	E	B	E	U	D	M	O	M	I	A	V	N	O	K	L
E	R	C	V	B	I	G	J	O	E	R	L	U	D	E	A
D	A	Z	C	K	E	N	E	I	L	D	T	L	H	E	W
Q	N	A	Y	T	R	E	N	C	H	E	S	A	W	L	L
M	T	S	T	D	O	K	S	H	I	I	E	G	M	I	L
W	G	A	I	N	T	S	M	C	H	A	R	L	I	E	N
S	B	C	O	E	S	H	P	W	N	R	G	U	B	Y	B
C	W	R	K	S	O	W	B	H	G	B	E	P	A	E	L
P	N	L	S	R	M	O	L	L	Y	E	A	N	I	W	P
K	J	P	W	I	M	A	T	G	T	P	N	P	C	K	S
X	V	C	U	R	E	G	I	M	E	N	T	H	E	D	W
E	B	R	L	C	I	A	H	U	O	B	H	I	O	R	O
J	M	T	H	E	G	R	E	A	T	W	A	R	O	F	D
A	E	W	M	S	P	J	O	R	N	Y	N	T	S	E	R
C	I	D	H	A	B	F	R	O	S	F	L	T	E	C	T
R	D	E	L	B	R	I	G	A	D	I	E	R	W	R	E
H	X	G	W	Y	G	A	B	R	C	N	Y	O	S	T	N